

Copyrighted Material



The Routledge Companion to Media and Tourism



Edited by Maria Månsson, Annæ Buchmann,
Cecilia Cassinger, and Lena Eskilsson

THE ROUTLEDGE COMPANION TO MEDIA AND TOURISM

*Edited by Maria Månsson, Annæ Buchmann,
Cecilia Cassinger, and Lena Eskilsson*

 **Routledge**
Taylor & Francis Group
LONDON AND NEW YORK

Copyrighted Material

First published 2021
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN

and by Routledge
52 Vanderbilt Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2021 selection and editorial matter, Maria Månsson, Annæ Buchmann, Cecilia Cassinger and Lena Eskilsson; individual chapters, the contributors

The right of Maria Månsson, Annæ Buchmann, Cecilia Cassinger and Lena Eskilsson to be identified as the authors of the editorial material, and of the authors for their individual chapters, has been asserted in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data
Names: Månsson, Maria, editor. | Buchmann, Annæ, editor. | Cassinger, Cecilia, editor. | Eskilsson, Lena, editor.

Title: The Routledge companion to media and tourism / edited by Maria Månsson, Annæ Buchmann, Cecilia Cassinger and Lena Eskilsson.

Description: London; New York: Routledge, 2021. | Includes bibliographical references and index.

Identifiers: LCCN 2020002519 | ISBN 9781138366282 (hardback) | ISBN 9780429430398 (ebook)

Subjects: LCSH: Tourism—Social aspects. | Mass media. | Popular culture.

Classification: LCC G155.A1 R6836 2020 | DDC 306.4/819—dc23

LC record available at <https://lcn.loc.gov/2020002519>

ISBN: 978-1-138-36628-2 (hbk)

ISBN: 978-0-429-43039-8 (ebk)

Typeset in Bembo
by codeMantra

CONTENTS

[List of figures](#)

[List of tables](#)

[List of contributors](#)

[Acknowledgement](#)

[1 Introduction: in the juncture of media convergence and tourism – towards a research agenda](#)

[Maria Månsson, Cecilia Cassinger, Lena Eskilsson, and Annæ Buchmann](#)

PART I

[Critical and conceptual entrance points to the field](#)

2 Invited contribution – the Janus face of transmedia tourism: towards a logistical turn in media and tourism studies

André Jansson

3 Invited contribution – mind the gap: interdisciplinary approaches to media and tourism

Anne Marit Waade

4 Theme parks – where media and tourism converge

Sabrina Mittermeier

5 Cinematic tourism in a time of media convergence: a spatial framework

Giulia Lavarone

6 What do Melania Trump tourism and Dracula tourism have in common? ‘Othering’ in the Western media discourse

Maja Turnšek, Andreja Trdina and Barbara Pavlakovič

7 Confronting the gaze, gripping the virtual: a cultural materialist perspective on cinema-tourism studies

Sofia Sampaio

8 Promoting cultural heritage in a post-digital context: a speculative future for the online archive

Adriaan Odendaal and Karla Zavala

9 Physical digital labour and the commoditisation of cultural sites: mediatising tourism through social mapping

Kathleen M. Kuehn and Michael S. Daubs

PART II

Mediatized places and spaces

10 Football tourism and the sounds of televised matches

Nicolai J. Graakjær and Rasmus Grøn

11 Pop idols, mediatized places, and identity-oriented performances of fans as domestic tourists in Japan

Yunuen Ysela Mandujano-Salazar

12 Do you feel the warmth? The online destination image of Southeast Asia

Maria Criselda G. Badilla

13 Tourism and popcorns: the role of feature films in branding and marketing destination New Zealand

Natàlia Ferrer-Roca

14 Official destination websites: a place's showcase to the world

José Fernández-Cavia

15 Doing as directed: analysing representations of travel in contemporary Bollywood cinema

Apoorva Nanjangud

16 Representation of food and tourism in legacy media: rediscovering the roots

Francesc Fusté-Forné and Pere Masip

17 Liminality and the stranger: understanding tourists and their landscapes through *True Detective*

Cinema, media e turismo (Padova University Press). She teaches in Padua and in Milan (Italy) at the Università Cattolica del Sacro Cuore.

Sara Leckner holds a PhD in Media Technology from the Royal Institute of Technology in Sweden. She is currently working as an Associate Professor at the Department of Computer Science and Media Technology at Malmö University, Sweden. Her research focuses on new media devices and services, multiple channel publishing, media perception and utilisation, and media theory. Currently she is a member of the Fair Data project focusing on business solutions and fair data handling of commercial user data.

Antonio Loriguillo-López is a Post-Doctoral Fellow at the Communication Sciences Department in Universitat Jaume I de Castelló de la Plana (Spain). He holds a PhD in Communication Sciences by Universitat Jaume I, where he has taught Visual Narrative and Video Games Analysis. His main research interests lie in the fields of anime and post-classical narration in contemporary film and television. His research has been published in journals such as *Quarterly Review of Film and Video* or *International Journal on Media Management*.

Yunuen Ysela Mandujano-Salazar is an Associate Professor at the Autonomous University of Ciudad Juarez (Mexico). She holds a Doctorate in Social Sciences and a Master in Studies of Asia and Africa Specialty Japan. Her research interests focus on contemporary Japanese culture and society, particularly on domestic media discourses. Her recent publications include 'Media idols and the regime of truth about national identity in post-3.11 Japan' in the *Routledge Handbook of Japanese Media* edited by Darling-Wolf (2018) and the article 'Exploring the construction of adulthood and gender identity among single childfree people in Mexico and Japan' (2019).

Maria Månsson is a Senior Lecturer at the Department of Strategic Communication at Lund University, Sweden. She has a PhD in Service studies from Lund University that focused on *Mediatized tourism*. Her research deals with media's influence on tourism and tourists performances at destinations, place marketing, and place branding with a particular focus on popular culture. She is currently involved in research projects dealing with different urban challenges such as safety and risk perceptions in regard to travelling and issues related to overtourism. She is a member of the organisation of the *International tourism and media network* and has organised the biannual conference.

Pere Masip is a Professor in the Blanquerna School of Communication and International Relations at Ramon Llull University (Barcelona, Catalonia). He holds a PhD in Communication. His main research interests are digital journalism, and the impact of technology on journalistic and communication practices. He has participated in several national and international projects. He is currently coordinating a research project funded by the Spanish Ministry of Economy and Competitiveness entitled Active audiences and agenda-setting in the Digital Public Sphere. He has published articles in journals such as *The International Journal of Press and Politics*, *Journalism Studies*, *Digital Journalism*, *International Communication Gazette*, *American Behavioral Scientist*, and *Journalism Practice*.

Aine Mc Adam is a PhD candidate at the Department of Sociology at Maynooth University, Ireland. She is the recipient of the prestigious John and Pat Hume Scholarship and is currently working towards the completion of her interdisciplinary thesis. As a tutor over

POP IDOLS, MEDIATIZED PLACES, AND IDENTITY-ORIENTED PERFORMANCES OF FANS AS DOMESTIC TOURISTS IN JAPAN

Yunuen Ysela Mandujano-Salazar

Introduction

Popular media contents, through their representation of space, create mediatized places that have the potential to influence the meanings people give to them and, by means of familiarization and association with specific stories or characters, impact how they perform as tourists in such contexts (Edensor, 2001; Månsson, 2015). Edensor (2001, p. 64), differentiating between enclavic and heterogeneous tourist spaces, notices that in the former activities to be performed are mostly fixed, while in the latter, “transitional identities may be performed alongside the everyday enactments of residents, passers-by and workers.” He also proposes that, in contrast with tourists who present direct performances—this is, they behave as expected—when performances are identity-oriented, actions, gestures, and props are used to symbolize and communicate such identity, distinguishing these tourists from others.

This chapter follows these postulates and it is positioned within the Cultural Studies. Its aim is to discuss the ways in which the media activities of the Japanese idol group Arashi and their explicit and implicit promotion of services and products anchored to specific spaces in Japan have re-signified certain places for audience. In particular, it intends to show that a special segment of domestic tourists is created among audience and these people, who are influenced by the group’s media representations, perform in different ways than visitors who are not. To achieve these objectives, a qualitative methodological approach was designed. First, documental analysis was used to understand the insertion of Arashi in diverse policies implemented by the Japanese government and private corporations aiming at the promotion of national tourism. Then, through the interpretative textual analysis of a comprehensive sample of official and authorized media contents focused on the group, the dominant representations and narratives related to products and services anchored to specific places are retrieved to find the dominant messages that promote domestic tourism. Finally, drawing on fieldwork performed for a total of 17 months between 2012 and 2018 predominantly in Tokyo and Osaka, but including short visits to other regions of Japan, I discuss the impact of those media representations on how audience and fans make sense of and perform in the places mediatized by Arashi’s contents.

Understanding the role of idols as social influencers in contemporary Japan

The relevance of media personalities in contemporary societies cannot be overlooked. They circulate and are consumed in such an avid way that they become one of the most powerful tools by which people make sense of the world these days (Marshall, 1997). In Cultural Studies, a celebrity is understood as a text located in the meta-reality—a midpoint between reality and fiction—which is read and interpreted by audience according to the cultural background and historical context in which is read. Although not necessarily all members of audience—even within the same cultural and historical background—interpret the text in the same way, there is a preferred or dominant meaning that is extracted by most people who are exposed at the same time in the same context (Hall, 1980, 1997). Thus, to extract the dominant meanings embodied by a media personality, it becomes essential to consider the intertextuality of the whole repertoire of imagery and narratives related to that text, as well as its intersection with other texts and with the culturally and historically situated reader. It is in this intertextuality where the symbolism of a celebrity is activated and acquires all its discursive potential. Because of this, the following paragraphs explain in a succinct manner the most relevant elements surrounding Arashi as a text.

In Japanese media, pop idols are omnipresent. They perform a wide range of roles which depend less on their actual talents than on the demand from audience to see more of them. The essential symbolism that distinguishes idols from other media personalities is their energetic, clean, healthy, honest, and socially proper image, as well as the approachability and the familiarity that audience develops towards them through the countless details about their private life which they candidly share with audience by means of all contents they appear in (Aoyagi, 2005; Darling-Wolf, 2004; Sakai, 2003). These symbolic elements are embedded in all Japanese idols and allow them to “attract people and perform as lifestyle role models (...) [informing] their viewers about appearances and personal qualities that are considered socially appropriate and trendy” (Aoyagi, 2005, p. 3).

Arashi is an all-male idol group that made its official debut in 1999, when the five members were still in their teenage years. Noteworthy symbolic characteristics related to the members are their attitudes and social interactions displayed in media, which are congruent with Japanese traditional vertical and group-oriented society and represent hegemonic masculinity values, placing great importance on their social roles, on loyalty and devotion towards their groups and company, and on the display of their continuous effort to comply with social expectations (Mandujano-Salazar, 2014).

Arashi’s media activities expanded consistently since its debut to include musical releases, tours, presentations, and hosting of music and variety television and radio shows; acting in television dramas, movies, and stages; regular appearances in idol magazines; and the endorsement of a wide variety of products and services from the national industry. By the end of 2008, the group was at the top of the music sales rankings and domestic media began to refer to it as “national idol group” (Mandujano, 2013). In April 2010, the group’s national representativeness became officially acknowledged. The Japan Tourism Agency (JTA)—a bureau part of the Ministry of Land Infrastructure Transport and Tourism (MLIT)—designated the group and its members as Tourism-oriented Nation Navigators, a title that implied their new and voluntary role as ambassadors for the promotion of domestic and inbound tourism (Kankōchō, 2010a). Following the words used by the JTA in official press releases, Arashi began to be called “face of Japan” by domestic media.

Soon, the group turned into a social phenomenon inside the country, increasing its influence among a wide range of population strata. Since then, their media appearances have

occupied primetime spaces and have diversified to attract wide audiences, reaching most social sectors. Arashi became particularly influential among children and teenagers, women in general, and young families (Mandujano-Salazar, 2014). Since the group began to be linked to several commercial and non-commercial campaigns relying on the notions of Japan and the national in their narratives, Japanese government, organizations, and corporations have been capitalizing on the symbolic status of the group to appeal to the national sentiment of people. Although Arashi is popular also in other Asian countries and its appointment intended to attract foreign tourists to Japan, the popularity of the group and its influence among Japanese people made it particularly relevant for the promotion of domestic tourism through the mediatization of places.

Idols and the mediatization of places amid policies for tourism promotion and branding of the national

In order to illustrate how places are being mediatized and promoted through idols' media contents in Japan, a few examples will be presented stressing the cooperation among governmental, corporative, and media entities.

In June 2010, just after Arashi's designation by the JTA, the Japanese government, through the Ministry of Economy Trade and Industry (METI), established the Office of Cool Japan to implement soft-power strategies aimed at the revitalization of national economy through the promotion of cultural products and services—creative industries—inside and outside the country (Keizai Sangyōshō, 2010). Domestic business elites were relying on the appeal of national culture to increase the value of Japan as a brand and attract domestic and foreign clients and consumers. On this aim, five cultural industries were acknowledged as crucial for those policies: skilled manufacturing and regional specialties, media contents, fashion, food, and tourism (Ministry of Economy, Trade and Industry, 2012). Thus, the strategies of Cool Japan to propagate the branding of national cultural products and services required the coordination of the METI with other ministries, particularly the MLIT, not only because one of the creative industries was tourism itself, but also because the others were interrelated with it.

Accordingly, official strategies to promote domestic tourism by branding national culture were strengthened. For example, in September 2010, the JTA published a photobook that distributed to the libraries of public elementary, middle, and high schools in Japan with the stated objective of inspiring among young Japanese the love for their country and the desire to know more about it (Kankōchō, 2010b). The book's title was *Nippon no Arashi* (Arashi, 2011). It contained essays written by the members of the idol group, transcripts of conversations they had with regular people, artists, and craftsmen of different regions of the country, and, most importantly, pictures of them visiting and admiring distinctive places and experiencing diverse local cuisine, services, and handicrafts. Throughout the book, the group expressed opinions and expectations on Japan and Japanese culture in general, highlighting qualities of the national identity that are supposedly present or represented in every place, cultural product or service. Except for the covers, the multiple photographs in the book are candid-looking shots focused on the interaction of the members with the people they visited and their enjoyment of the diverse places. Looking through the book gives the sense of going through a personal photo album. Nevertheless, it gives very detailed information on the places visited by the members, making it easy, for everyone interested, to go there; thus, turning them into mediatized places that, for those who read the book, had a symbolism related to the narratives found in it and to Arashi.

At the same time, Japanese corporations, which have a long tradition of collaborating with the government to attain better results in their own industries, were also using the advancement of this branding to commodify the notion of the national. In the context of the implementation of Cool Japan policies and the ongoing promotion of domestic tourism, many companies began employing narratives focused on Japan and the exaltation of the national in their public activities. In their role as “face of Japan,” Arashi was increasingly looked after to endorse places, products, and services and relate them to the discourse of national representativeness that the group embodied.

One relevant example is the case of Japan Airlines (JAL), the flag carrier of the country, which had to implement an aggressive restructuring plan to avoid bankruptcy in 2010. Among diverse measures, a renewed marketing strategy was implemented by JAL to rebuild its domestic clientele. For this, building on the image of the group as the Tourism-oriented Nation Navigators, the corporation signed Arashi to be the face of its national advertising campaign. The press release from JAL stated that the group had been chosen to be the image of the airline because it shared the purpose of the company of sending a positive and joyful message to Japan (Japan Airlines, 2010). Since then, the group and members’ image began to be used not only in commercial contents, but also, for limited periods, on the exterior surface of some of the planes—so-called *JAL Arashi JET*—that serve domestic destinations; also, music of the group has been used in television commercial spots and as part of the basic repertoire inside those planes (Japan Airlines, 2010, 2011, 2012, 2015) (Figure 11.1).¹ This



Figure 11.1 Above: JAL Arashi JET at Haneda Airport in 2012. Below: People at the airport taking pictures of the plane

Source: Yunuen Ysela Mandujano-Salazar.

advertising strategy, extensively covered by regular news and wide-shows, has transformed the airports that are served by the *JAL Arashi JET* and the airplanes themselves into mediated places particularly attractive for the group's fans.

After the Great Eastern Japan Earthquake, which hit the country on March 11th, 2011, media, cultural producers, and corporations increased their projects relying on a discourse about the solidarity and resilience of Japanese people, encouraging national audience to consume domestic products and services and to explore and rediscover their own country, thus working as a campaign for the promotion of domestic tourism (Mandujano-Salazar, 2014).

In this context, Arashi's involvements with national endeavors thrived. In June 2011, *Nippon no Arashi* was published for its selling around the country to raise funds for the victims of the earthquake (Oricon Style, 2011). Becoming a best-seller, the book allowed the images of the places represented in it to reach wider audiences within the country. Also, from November 2011 to December 2013, Japanese public broadcaster NHK produced a series of documentaries—*Arashi no asu ni kakeru tabi*—where the members visited different places around the country—identified in detail—interviewed locals, and showed the attractions of the region, using a discourse that stressed the richness of national traditional and contemporary culture—including arts, cuisine, technology, and a special relation with nature expressed by architecture and the arrangement of spaces. In 2013, the group also hosted an annual charity event from private broadcasting corporation NTV—*24 Jikan terebi*—which had as theme “Japan...? The nature of this country”; in it, the members were shown travelling around Japan and introducing places and local culture (Mandujano-Salazar, 2018).

This kind of intensive promotion of Japan through Arashi has continued and become intertwined with the group's regular entertainment contents, functioning as a permanent campaign for national tourism promotion through the mediatization of places and the products and services they offer. Regular variety shows hosted by the group have incorporated segments focused on presenting the members visiting Japan's touristic locations, going to major shopping malls, and tasting a wide variety of food from all around the country. The narrative promoting domestic tourism is indirect but evident. Members rarely invite audience explicitly to visit or consume what they show. It is the fact that they have been in those places, experiencing certain services or consuming specific products what makes people—particularly fans—want to go and try them. One relevant example of this subtle but pervasive campaign and its impact on domestic tourism is found through the evolution of NTV's show *Arashi ni Shiyagare*.

This Saturday's primetime variety show began broadcasting nation-wide in April 2010 and continues to date. During its first year, the show was entirely filmed in a studio in Tokyo with a live audience and focused on Arashi interviewing and interacting with another male celebrities. However, by the second half of 2011, when the celebrities who were invited had been raised in other regions of the country besides Tokyo, a special segment showed the invitee taking Arashi in a virtual tour by the places memorable for him, or teaching them about products or cuisine from his hometown accompanied by images and general details of the places where they could be found. This was not a very specific or hard promotion, because neither Arashi nor the guests were shown there; however, they usually tasted the products in the studio.

Nevertheless, soon the TV show began promoting places and products from around the country in a more explicit and intense way. In 2012, the show debuted a segment called “Confrontation with the unknown.” During this, invitees asked the members of the group to go to some specific place in Japan and do something that was new for them. Regularly, the segment was only a few minutes long, but during a one-hour special episode, Arashi's visit

to Mount Takao—at the outskirts of Tokyo—was broadcasted. In this, the morning tour of the group, from their jumping into a cable car to their eating of snacks at the different stages of the climbing, was shown. Mount Takao was already a tourist place frequented mostly by Japanese older people who likes hiking—even the members were shown joking about it. Yet, as I was able to confirm during fieldwork, the mediatization of the diverse spots found along the road would serve to attract numerous young people and families alike even a few months after the episode was broadcasted.

In 2014, one of the members of Arashi began hosting a segment called “Camouflaged trip” in which, accompanied by other celebrities, visited some famous touristic place in Japan, but they had to disguise to not be identified by people around; if they were recognized, they had to stop the trip. In 2016, this segment became “Rediscovering Japan” and, in 2018, “Sho Sakurai goes to...”; the only change being that they no longer had to disguise and could interact with locals to get references about the attractions around the place. These segments were an obvious promotion of touristic places and attractions of very diverse genre. Their appearance in the show, however, boosted the general interest as they became informally endorsed by Arashi.

In 2013, the same TV show released an irregular segment called “Tokyo’s good and annoying restaurant,” in which Arashi visited a place in the city that was said to have very tasty food, but of which the owner was eccentric in some way, making the experience of going there more than just eating. These restaurants had the characteristic of being little-known places; and, many of them, inexpensive and family-owned. By 2015, the segment disappeared, but another called “Death match” was introduced and continues to date. In it, Arashi and the celebrities invited to the show are in the studio and a recorded video displays five different dishes prepared in popular restaurants or food-related stores around the country. Then, there is a quiz and those who answer correctly can eat the dishes, which are taken to the studio, and give their review. During the recorded video, name and location of the restaurants, and prices of the dishes are shown. Although the variety of food ranges from local specialties to international cuisine, all providers are small- to medium-sized places located somewhere in Japan and owned by Japanese people. Consequently, in both segments, the appearance in the show of specific eating places becomes a national-reaching type of advertising that those owners would be unable to reach by their own means; but, also, this mediatization adds a symbolism that is particularly meaningful for the show’s audience and Arashi’s fans.

Audience and fans’ performances in Arashi-related mediatized places

During fieldwork, between 2012 and 2018, I visited numerous of the places shown in Arashi-related media contents. To those located in Tokyo, I went at some point during the month following the broadcasting; I visited touristic places, stores, and restaurants outside Tokyo sometime between one and five months after broadcast. In most cases, I found that the specific places where the members of the group had been shown and/or the food or products they had tried were informally signaled by vendors with colorful papers and in handwriting (Figure 11.2); and, there was always people—mostly women—taking pictures of themselves standing in those places or eating the products signaled as consumed by Arashi.

In each of these visits, I randomly interviewed between five and ten people who were there as customers, all of them Japanese. Following a semi-structured format, I asked them about their motivations for going there and, if they mentioned Arashi or one of their shows, I requested more information. I interviewed a total of 283 people—176 women,



Figure 11.2 Food vending spot at Mount Takao. The paper at the centre indicates that one of the members of Arashi tasted that soup in the TV show *Arashi ni shiyagare*
Source: Yunuen Ysela Mandujano-Salazar.

107 men—from ages 14 to 74, with a mean age of 37. From the total of respondents, 212 expressed that, after watching the place, food, or product in some of the TV shows of the group, they were curious and wanted to try it. From those, 107, all of them female, said to be fans of the group and that it was specifically because they wanted to be at the places that the members of Arashi had been, to consume what they had consumed, and—very importantly—to take pictures to upload on social media. It was also relevant to find that more than 90% of the people interviewed went out of their usual areas of transit and even travelled from other regions of the country to visit there.

People who had watched the place and products in some Arashi-related content, but who were not fans, bought what it had been shown in those contents, but performed just as any other customer and did not take pictures of the group's references. They were influenced by media representations of the quality of the products or the ambience offered by the place, but they were not intending to distinguish themselves from others around and they acted as expected from a customer or visitor of such place.

On the other hand, core fans of the group were easily identified among regular customers or visitors because they went in small groups, were taking numerous pictures not only at, but of the exact places where the members of the group had been and were displaying on their belongings something related to Arashi—mostly official goods sold at concert venues. I noticed that carrying those items, taking pictures of the places and products consumed by Arashi's members, and consuming the same exact products were part of their identity display as fans of the group.

At Mount Takao, I observed many young women walking with difficulty the winding dirt roads, wearing clothes, and shoes not designed for hiking, but taking pictures of all the places marked as those visited by Arashi. I interviewed a group of three high-schoolers who were wearing their uniform skirts and t-shirts of some Arashi concert. They told me they had travelled from Shizuoka—about two hours by train—because they wanted to be at the places they had seen their idols visit.

This Arashi-fan performance was also evident at Haneda Airport. I visited it one week after the 3rd version of *JAL Arashi JET* was released in 2012. At the aircraft viewing area, around the time the airplane was scheduled to arrive from Fukuoka, there were about 60 people with their cameras ready. Most of them were adult women who were talking in couples or small groups and were holding JAL advertising pamphlets featuring the idols. Interviewing 14 of them, I found out that eight were not just there to take pictures, but they were going to travel on the *Arashi JET* at some point the same day. It was a recurrent answer that the reason for travelling to Fukuoka or Osaka—places served by the JET—was just to experience being on that airplane. A couple of young adult women who identified themselves as fans of Arashi since the group's debut, told me that they had tried to get airplane tickets for the first two versions of the JET, but they were sold-out quickly. For this third version, they had been able to buy tickets on a morning weekday flight to Osaka, so they had taken a day off their jobs and they would go just to eat, do some shopping and go back the same night in another airplane. They were holding the group's latest concert bags and hand towels. When asked if they usually carried those items, they answered they only did when they went to "Arashi tours," by which they meant visiting places related to the idols' media activities.

It was evident that the performance of Arashi's fans in places that had been mediatized supported by the idols' image was clearly identity oriented. Fans visited those places with props and performing in particular ways that distinguished them from other visitors, and this was also part of their personal experience. They felt part of a bigger community of fans and there was a symbolic value to be at the places their idols had been or to consume what they had consumed.

Conclusions

The case of Arashi reveals how the cooperation among government, corporations, and media has been encouraging the branding of "Japaneseness" through the mediatization of places, which are being commodified and turned prolific for all actors involved. The endorsing of private products and services by Arashi—as the case of JAL—allows companies to relate them to the notion of the national that the group embodies, improving the impact of their campaigns and the response from the public. Also, the informal endorsement of locations, small businesses, and products belonging to the national tourist industry, made through regular media contents hosted by Arashi, has a positive impact on their visibility and attracts new clientele from among the national audience. Hence, it is clear how the attraction power of Arashi among audience, particularly fans, has been used to promote domestic tourism not only through specific campaigns but also by the continuous display of them going to diverse places around the country—mediatizing them—and consuming different products in their regular entertainment shows.

The results of the observations and interviews support the argument that mediatized places have a strong influence in the ways tourists perceive them and how they decide to act in such contexts. It is evident that the mediatization of places through Arashi's formal and informal endorsements have turned them into heterogeneous tourist spaces where direct and

identity-oriented performances of Japanese audience as domestic tourists are present. Mediatized places related to Arashi have created a segment of tourists, particularly among fans of the group, who decode the meaning of those spaces in a different sense than other visitors. Linked to such specific decoding, their performances aim to display their identity as fans of the group and to experience a symbolic closeness with their idols.

The use of idols—and celebrities in general—in the mediatization of places and the promotion of domestic tourism in Japan is not new. However, its impact has expanded as social media and communication technologies allow tourists to post pictures and exchange comments and reviews with other people. In this sense, tourists who are influenced by idols' contents to make sense and perform in a specific way in mediatized places may become themselves influencers within their own friends and social media followers, widening the meanings attached to such places.

Acknowledgements

The present work is the result of a long-term and wider research about Japanese media idols, national identity and media imagery on Japanese and foreigners, sponsored at two different stages by The Japan Foundation through the Japanese Language Program for Specialists in Cultural and Academic Fields (2013–2014) and the Japanese Studies Fellowship (2016).

Note

- 1 In 2020, by the time this chapter is being reviewed, Arashi is still the face of JAL national campaigns.

References

- Aoyagi, H. (2005). *Islands of eight million smiles. Idol performance and symbolic production in contemporary Japan*. Cambridge, MA: Harvard University Asia Center.
- Arashi. (2011). *Nippon no Arashi Poketto-ban [The Arashi of Japan Pocket Edition]*. Tokyo, Japan: M.Co.
- Darling-Wolf, F. (2004). SMAP, sex, and masculinity: Constructing the perfect female fantasy in Japanese Popular Music. *Popular Music and Society*, 27(3), 357–370.
- Edensor, T. (2001). Performing tourism, staging tourism. (Re)producing tourist space and practice. *Tourist studies*, 1(1), 59–81.
- Hall, S. (1980). *Encoding/decoding*. London, UK: Hutchinson.
- Hall, S. (1997). The spectacle of the 'other'. In S. Hall (Ed.), *Representation: Cultural representations and signifying practices* (pp. 223–290). London, UK: SAGE Publications.
- Japan Airlines. (2010, September 4). *Tokubetsu tosōki 'Jal Arashi JET' ga shūkō [The special coated plane 'JAL Arashi JET' goes in commission!]*. Retrieved April 1, 2013, from Japan Airlines: <http://press.jal.co.jp/ja/release/201009/001620.html>.
- Japan Airlines. (2011, October 30). *Tokubetsu tosōki Kaibutsukun JET 11gatsu tsuitachi shūkō*. Retrieved from Japan Airlines: http://press.jal.co.jp/ja/bw_uploads/JGN11098.pdf.
- Japan Airlines. (2012, October 23). *Tokubetsu dekaruki JAL Arashi JET dai 3 dan honjitsu shūkō*. Retrieved from Japan Airlines: http://press.jal.co.jp/ja/bw_uploads/MjAxMjEwMjNfNfSkdOMTlxM-jhfk8GVyoNmg0qBW4OLi0CBdUpBTJESSkVUgXaR5jOSZSCWe5P6j0GNcS5wZGY.pdf.
- Japan Airlines. (2015, June 26). *JAL FLY to 2020 tokubetsu tosōki ga kokunai ni shūkō*. Retrieved from Japan Airlines: http://press.jal.co.jp/ja/bw_uploads/MjAxNTA2MjZfSkdOMTUwNjJfSkFMIEZseSB0byAyMDIwIjPBlcqTajGVi0BfLnBkZg.pdf.
- Kankōchō. (2010a, April 8). *Arashi x Kankōchō 'Kankō Rikoku Navigator' to shite Arashi wo Kiyō [Arashi x agency of tourism, the appointment of Arashi as 'Japanese tourism promotion representative']*. Retrieved April 25, 2011, from Kankōchō: http://www.mlit.go.jp/kankocho/en/news01_000038.html.
- Kankōchō. (2010b, September 1). *Kankō Rikoku Kyōiku ni shisuru tosho no sōfu to gakkō ni okeru sono katsuyō ni tsuite [Concerning the sending of books to contribute to the education designed to make the country a*

- tourism destination and its use in school]. Retrieved April 25, 2011, from Kankōchō: <http://www.mlit.go.jp/common/000124160.pdf>.
- Keizai Sangyōshō. (2010, June 8). *Cool Japan Shitsuno Secchi ni tsuite [About the establishment of the Office of Cool Japan]*. Retrieved April 3, 2012, from Keizai Sangyōshō: http://www.meti.go.jp/policy/mono_info_service/mono/creative/index.htm.
- Mandujano, Y. (2013). The politics of selling culture and branding the national in contemporary Japan: Economic goals, soft-power and reinforcement of the national pride. *The Scientific Journal of Humanistic Studies*, 5(9), 31–41.
- Mandujano-Salazar, Y. Y. (2014). *Media idols and national 'representation': Strengthening the national identity in contemporary Japan [Doctoral dissertation]*. Ciudad Juárez: Universidad Autónoma de Ciudad Juárez. Retrieved from <http://148.210.21.138/handle/20.500.11961/511?show=full>.
- Mandujano-Salazar, Y. Y. (2018). Media idols and the regime of truth about national identity in post-3.11 Japan. In F. Darling-Wolf (Ed.), *Routledge handbook of Japanese media* (pp. 154–166). New York, NY: Routledge.
- Månsson, M. (2015). *Mediatized tourism. The convergence of media and tourism performances [Doctoral dissertation]*. Lund University, Department of Service Management and Service Studies. Helsingborg: Lund University. Retrieved from <https://lup.lub.lu.se/search/publication/6ea3a2df-89fb-48af-92e0-ee7d8cf3ac8d>.
- Marshall, P. D. (1997). *Celebrity and power: Fame in contemporary culture*. Minnesota: University of Minnesota Press.
- Ministry of Economy, Trade and Industry. (2012, January). *Cool Japan strategy*. Retrieved December 6, 2016, from Ministry of Economy, Trade and Industry: http://www.meti.go.jp/english/policy/mono_info_service/creative_industries/pdf/120116_01a.pdf.
- Oricon Style. (2011, July 7). *Arashi 'Nippon no Arashi pokettoban' ga hatsubai yokka de 20 man koe kotoshi saikou no shukanuriage wo kiroku [The book of Arashi 'The Arashi of Japan pocket edition' sells more than 200000 in four days getting this year record of higher weekly sales]*. Retrieved March 20, 2013, from Oricon Style: <http://www.oricon.co.jp/news/ranking/88340/full/>.
- Sakai, M. (2003). *Aidoru Sangyō [Idol industry]*. Retrieved September 13, 2008, from Stanford Japan Center Web site: <http://www.ppp.am/p-project/japanese/paper/sakai-paper.pdf>.